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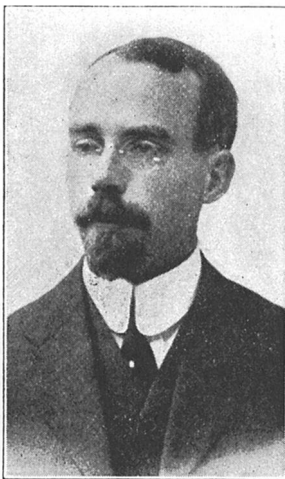
Book and Music Review

Conducted by K. W. GEHRKINS, Oberlin College

"Orchestral Training,"
by Mortimer Wilson.
J. Fischer & Bro.

A few years ago when we were still laboring under the delusion that music in the public schools meant singing exclusively, we should not have known what to do with this comprehensive scheme of orchestral training that Mortimer Wilson has so carefully compiled and that J. Fischer & Bro. have so beautifully printed. But now that most of us have seen light, and instrumental music is taking its rightful place on the throne with vocal music (I do not know which is king and which is queen!) nothing in the direction of instrumental material surprises us any longer.

"Orchestral Training" consists of a "Score Manual" for the leader or teacher, and separate parts for each section (strings, brass and percussion, wood-winds, piano and harmonium). The material is designed for use in classes in orchestral training, these classes to be a sort of preparatory (or supplementary) step to regular orchestral playing. In other words, each section of the prospective orchestra is to work by itself until adequate foundation of ensemble technique has been acquired before the various sections work together as an orchestra. The score manual contains descriptions of all the instruments, analyses of the compositions contained in the course, together with the fingering of each of the orchestral in-



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struments. Then follows material for one violin, two violins, two violins and viola, etc. Further on, there is material for the flute, for two flutes and piano, for two flutes and one oboe, for flutes, oboe and clarinet, etc., until finally at the end of the book, there is a complete score for a full orchestra.

The work is accompanied by an excellent series of supplementary books, one book containing material for three and four violins, another

two, three and four violins, another for two violins and viola, a third for trumpets, horns and trombones, and a fourth for flutes oboe, clarinet and bassoon. All in all, this is a most significant contribution to school music material.

"Phono-Song Course," by Mabel E. Bray: Birchard & Co.

Here we have the most recent development in sight-singing methods, a series of four books and a teacher's manual, in which the phonograph takes the place of the teacher's voice, each new thing being carefully and systematically presented by means of phonograph records to the pupil's ear, the eye being appealed to only after auditory imagery has been clearly established. The books present material for the first four years of school life, and are intended either to supplement the books of any standard course that may be in use, or to furnish basic material for these four years, this to be